

News of the Plays and Players in Washington and Elsewhere

Week's Amusements.

Poll's—"The Man from Mexico."

H. A. Du Souchet's three-act farce, "The Man from Mexico," in which William Collier won his first success as an independent star, will be revived this week by the Poll Players. Three years ago the play was given musical settings and produced under the title of "Over the River" as a starring vehicle for Eddie Foy. The story of the play is built on the proclivities of Benjamin Fitzhugh, a restless young husband, to desert his home for the gay life. He confides to his trusting wife that vitally important trips to Mexico are responsible for his many and long absences. In the course of one of his adventures he quarrels with a cab driver over the amount of a fare, is arrested, fined, and goes to jail rather than pay the financial penalty. This is the beginning of a series of irresistibly funny experiences. Fitzhugh is made a "trustee" and detailed to the work of tidying up the mayor's office. Here, he comes face to face with his wife, who is a member of a committee of women that visits the jail. How he escapes detection and eventually obtains his release from confinement are told in true comedy style. The last scene of the play shows the return of the wanderer and the elaborate banquet given by his wife in honor of his return from Mexico. Miss Jewel will have the role of Clementine Fitzhugh tomorrow afternoon. This is the character that was created by Helen Cole in her Garrick in the original production. Carl Brickert, now leading man of the Poll Players, will make his second appearance in Washington in a new adaptation of the character played originally by William Collier and afterwards by Eddie Foy.

Columbia—"The Senator."

William H. Crane's starring vehicle, "The Senator," is to be produced this week by the Columbia Players. It is a comedy in four acts, the scenes of which are all laid in this city amidst surroundings with which we are more or less familiar. The play is the joint work of David D. Lloyd and Sydney Rosenfeld, who spent the greater part of two seasons in this city preparing material for Mr. Crane. The story is built on the incentive to break away from his alliance with Stuart Robson in "The Henrietta" and become a lone star. From the moment of the rise of the first curtain in New York City, January 12, 1898, his success in the role of Senator Hannibal Rivers was decided, and only his reluctance to be identified with a single part induced him to finally shelve the comedy. In recent years he has occasionally revived the piece, and always with the most encouraging results. At the Columbia the Senator will be played by A. H. Van Buren. There will be Fred E. Hand as Alexander Armstrong, Secretary of State; Count Ernest von Strahl, an Austrian diplomat, to be played by Willard Robertson; George Darrell as Ling Ching, secretary of the Chinese Legation; Everett Butterfield as Richard Vance, the Senator's private secretary; David Chase as Lieut. George Schuyler, John M. Kling as Isaiah Sharpless, an ex-Congressman; George W. Barber as Silas Denman; George Marshall as the Senator's brother, Julia Blane as Mrs. Schuyler, Carrie Thatcher as Mrs. Armstrong, Dorothy Bernard as Mrs. Hilary, Jesse Glendinning as Mabel Denman and others in the remaining roles.

Cosmos—Vandeville.

Francesca Bedding and her company will be the headliner at the Cosmos in her new comedy farce, "Honoria." It is a little playlet that five people have made one of the farce hits in vaudeville this season. The Olympia Dancing Four, who have been the stars of day dances, will be another exceptional number in a terpsichorean tabloid playlet. They also undertake to teach those in the audience who will come upon the stage. The troupe consists of four comedians and four dancers. Owen Wright, is a musical mimic; Al Phillips is called the king of tramp acrobats and the Telegraph Four, in a comedy act of song, all will be featured in the program. Wednesday and Friday evenings the Cosmos country store will be an added attraction and after the second matinee on game days the story of the National's game away from home will be told on the score board. The Hearst-Selig News Pictorial will head the film features the first half of the week and there will be a change of bill Thursday beginning with the mainline.

Glen Echo Park.

Glen Echo Park this afternoon will give its patrons a chance to see the ball game between the Nationals and the Cleveland team. The Rodier electric scoreboard has been installed in the dance pavilion and the game will be reproduced in detail, play by play. There will be no charge for admission, and seats for 2,000 have been installed. The pavilion, with every side open to the cool breeze, is as comfortable as the out-of-doors and the fact that both sexes will have an opportunity to see the game in comfort. Tuesday evening marks the opening at Glen Echo of the dance contest that will settle the question of the championship of the District. Many couples have already entered and it is already apparent that the judges will have their work cut out for them as some of the best dancers of Washington have entered the lists. Thursday night, after the elimination process, the finals will be danced and the diamond ring awarded to the lady and the gold watch to the man who wins. After the contest each night, regular dancing will be resumed. In addition to the special scheduled all of the park's regular amusements are in operation.

JOHN CORT'S NEW THEATER.

Most important of John Cort's activities for the coming season will be the opening of another theater in New York. The wonderful success of the Cort Theater on West Forty-eighth street prompted the manager to promote the building of another playhouse, the Standard, on Broadway and Ninetieth street. This theater will be utilized as a combination house, playing first-class attractions at popular prices, following their runs in downtown theaters. The seating capacity of the Standard will be approximately 1,800. The attraction now scheduled to open the house on September 5 is Laurette Taylor and her original company in "Peg o' My Heart." This will be followed by "The Marriage Game," one of Mr. Cort's own attractions, with Olive Tolt, an American actress who has won success abroad, in the role of Mrs. Oliver. The following week McIntyre and Heath and their dancing chorus in Mr. Cort's revival of "The Ham Truce" will be the attraction, after which will come a series of successful Broadway musical comedies and dramas. Mr. Cort will not make any new productions early in the season, contenting himself with interests in plays under other management.

COMING ATTRACTIONS.

"The Butterflies."

A society play has been selected for presentation next week at the Columbia Theater, when a revival will be made of Henry Guy Carlton's three-act comedy, "The Butterflies." It is a comedy to which both John Drew and Maude Adams owe much, as it was its production at Palmer's Theater, New York, and the run and subsequent tour widely followed, that proved the stepping stones to permanent success as stars for both of them. Mr. Drew appeared as Frederick Osmund and Miss Adams as Miriam. Annie Adams, Olive May, Kate Meek, Arthur Byron and a host of other favorites were also in the cast. The scenes of the play are laid amidst the luxurious surroundings of a millionaire's home at St. Augustine, Fla., and in Lenox, Mass.

"The Woman in the Case."

Clyde's Fitch's "The Woman in the Case" has been selected for revival week by the Poll Players. This drama of modern social life in America was written as a starring vehicle for Blanche Walsh. It was produced originally in Washington at the National Theater in 1906 by a cast made up of famous names. Clyde Fitch, who was a student of feminine psychology, in this one play more than in any of his other great successes has laid bare a woman's soul for the inspection of an audience. His story rings so true to life and is written with so much earnestness of purpose that it stands out as his greatest serious contribution to the American theater. Miss Jewel will have the title role next week. Mr. Brickert will have another opportunity for fine acting in the character played originally by the late Frank Worthing.

ABORN SEES WASTE IN SONG.

Thinks Learners Needlessly Spend \$10,000,000 a Year Abroad.

Milton Aborn, of the Century Opera Company, returned last week by the Hamburg-American liner Vaterland after a successful search of six weeks for singers, confident that he and his brother, Sargent, will make a success of their school for young students of grand opera in connection with the Century Opera House. He said there were thousands of young American music students in Europe who could be educated in their own country as well and with less expense than abroad. "I do not know," Mr. Aborn said, "how much money these young musicians and singers take over to Europe with them every year, but it is probably close to \$10,000,000. There are many fine teachers in America to give these students the training they need."

In London Mr. Aborn engaged a young tenor, Hardy Williamson, who, although he sings a top C, will fill the smaller roles in his first season. With Messrs. Orville Harrold, Morgan Kingston, and Gustav Bergman the Century Company has a quartet of tenors. Others engaged by Mr. Aborn are the American soprano, Florence Macbeth, for a number of guest performances including "Lucia," "Barber of Seville," and "Rigoletto." Bettina Freeman, dramatic soprano, an American girl, who has won success at Covent Garden, creating the prima donna role in "Joan of Arc," Muriel Gough, lyric soprano, who has been singing for the past three years in Darmstadt and has a repertoire of twenty prima donna roles in her native language, and Eris Guiti, a Hungarian prima donna, who, although only twenty-three years of age, has sung the principal roles in eleven operas. Marcella Craft, the American prima donna, who has been abroad for the last fourteen years, will sing a few special roles. In Paris Mr. Aborn placed under Sylvia Niles, who has been coached in several roles by Mme. Emma Century until late in the season, Miss Lois Ewell and Helen Stanley have been re-engaged. Among the contraltos engaged are Maude Santley, Fraulein Augusta Lenka, Elisabeth Campbell and Kathleen Howard. Henry Weldon and Alfred Kaufman take all the important bass roles.

THE PLAYERS AS STORY TELLERS.

Young's Magazine prints these yarns by stage folk:

ROBERT EDESON.

Robert Edeson, who possesses a fund of interesting stories, gives a new version of an old favorite.

"Every one has heard of the man who asked another: 'Who is that old frump over yonder?' and got the reply, 'She is my wife.' But the story doesn't go far enough."

"Jones observed an old lady sitting across the room."

"For heaven's sake!" he remarked to Robinson, "who is that extraordinarily ugly woman there?"

"That," said Robinson, "is my wife."

"Jones was taken aback, but moved up front again."

"Well," he said persuasively, "you just ought to see mine!"

GRACE GEORGE.

"And they call us tattlers!" exclaims Grace George. "Just listen to this: 'Married men declare that their wives can't keep a secret.' But these men themselves are just as bad."

"A married man buttonholed a friend in the billiard room one day and told him a frightful scandal."

"Don't let this go any further, George," he ended.

"No, certainly not," said George. "But how did you happen to hear it?"

"Oh, the wife, of course," answered the man. "She's just like all women—can't keep a secret."

CYRIL MAUDE.

Cyril Maude's interpretation of the character "Grumpy" has won him wide popularity in America, tells of two small puppets.

"Will and Tommy held the following conversation recently: 'Will, you're afraid to fight—that's what it is.' 'Naw, I ain't,' protested Tommy stoutly. 'But if I fight my ma'll find it out and lick me.' 'How'll she find it out, eh?' 'She'll see the doctor goin' to your house.'"

HAZEL DAWN RETURNING.

Hazel Dawn sailed last Thursday on the White Star steamer Cedric for New York, after a hurried trip abroad that has taken her as far as Italy.

She returns to begin rehearsals of "The Debutante," the new musical comedy written by Harry B. and Robert B. Smith and Victor Herbert, of which she is to be the star next season. On the same ship she will meet Will West, who is to be one of the leading comedians in Miss Dawn's support and who has been in England all summer.

HERE LIES AN ACTOR.

After years in stock he did not knock. He walked right in to glory; for him, no wait. At heaven's gate: He'd been through Purgatory.

Roy Atwell, who made a hit with Emma Trentlin in "The Firefly" and who was more recently seen in "Pretty Mrs. Smith," has written a farce entitled "Are You My Wife?" This will be seen early in the season in one of the Shubert New York theaters.



BIRTH OF THE REAL AMERICAN THEATER

Yet primitive as were these early playhouses in San Francisco, with green-cup holding oil lamps, which were the only footlights we knew in those days, they sheltered what afterward became the flower of American acting. Joseph Murphy, the Irish comedian, was playing in San Francisco at that time; Lotta was singing and dancing before the miners, who would chuck \$10 slugs and nuggets at her. Some of the actors even played before people in the lowest walks of life, who knew nothing higher than what the divs offered them.

My keenest recollections of theater days in San Francisco began with McGuire's Opera House, and in truth here also dawned the real American theater. Tom McGuire was an Irish back-sifter. He could neither read nor write, but on all official documents he had to make his mark. Why he ever decided to open a theater no one could ever fathom. Here it was that I first saw George Waldron, Edwin Booth, Agnes Perry, the Charles Thomases, father and son; Edwin Adams, Mrs. Judah, Forrest and McCullough. The wonderful energy, vitality, and appearance of the actors of that day! Edwin Booth, as a member of the stock company, was adored for his Claude Melnotte. He had a mysterious air even as a young man, with moonlight eyes and beautiful hands. He didn't always know his lines, nor did he always read correctly, but he had God-given talents, and his inspiration soared to such heights that mere words crumpled into his head.

Agnes Perry was then beginning her career as a dancer, and Edwin Adams, with his liquid voice and his scholarly attainments—was a great success. He was also in the height of his popularity. Charles Thorne was the swashbuckler of his day—tall, handsome, a beloved vagabond. In such a part as d'Artagnan he was the best scene actor in the world. And in memory one could never forget the Frank Mayo of this period.

We boys used to wait breathlessly for Saturday nights to see what McGuire's would offer us in the way of melodrama. We would howl and thrill over such pieces as "The Idiot of the Mountains," "The Child of the Savannah," "The Robber of the Pyrenees." But I was not content with watching. I used to go often to play truant from school and follow these men at rehearsals, and in a timid fashion touch their clothes to see if everything was real.

How strange the wheel of Fate when it turns, for not many years were to pass when most of these men would be accepting suggestions from me and asking me questions—"Life Story of David Belasco," Hearst's Magazine.

GAYETY TO OPEN AUGUST 17.

Week of August 17 is the time picked for the opening of the regular theatrical season of the Gayety Theater. Decorators are still at work preparing for the opening, and nothing will be left undone to afford comfort for its patrons.

Mr. Peck, manager of the popular playhouse, will be back at his desk to resume work for the coming season and assures his patrons they will see a better class of entertainment than heretofore.

The show selected for the opening date will be the "Honeymoon Girls," a musical extravaganza, introducing some of the most talented stars the burlesque stage affords. A new book has been written and brand-new scenery, costumes, and electrical effects will be seen.

Phil. Ott, the German comedian, will play the comedy role. He is surrounded by a cast including Alice Lazar, the Venus soubrette, whose work has gained many admirers during her last season's engagement over the Columbia. Norma Bell, the prima donna, is one of the features.

SHUBERT ROAD ATTRACTIONS.

Among the early productions to take to the road this season under the direction of Messrs. Shubert will be "The Whip," opening in Milwaukee the latter part of August, William T. Hodge in the title role. "The Whirl of the World," "The Belle of Bond Street," Petrova in "Panthos," "The Midnight Girl," with George MacFarlane. "The Midnight Girl" Western company, Hippodrome production of "Panthos," "Panthos's First Play," "The Honeymoon Express" and "The Blue Bird."

All these plays will be on tour before September 20, and during the month of October equally as many more productions will be sent out.

Small Talk of the Stage.

For the week of August 17 "The Marriage of Kitty" is announced for the Columbia Players.

"The Belle of Bond Street" closed its London engagement Friday, July 17, and Sam Bernard was a passenger on the Vaterland, which arrived in New York last week.

Carl Brickert, the new Poll leading man, has on three occasions won amateur tennis championships in New England. His height and his great speed have enabled him to develop almost uncanny swiftness on the courts. Since his arrival in Washington he has joined one of the suburban country clubs, and is living at the clubhouse in order to put in an hour's practice each morning and late afternoon.

Edward Colebrook has been engaged to play with Norman Hackett in "The Typo."

New York will have its first opportunity to see Marguerite Hertz, the interesting young Chicago actress, who has been chosen by Bolden Payne for the company he is to conduct at the Little Theater in Philadelphia this season. She is to appear in an interesting group of special matinees in New York prior to her Quaker City engagement.

There has been a deep-seated belief that no play can survive without a strong love interest, but two tremendous successes of the year in New York have proved to the contrary. "The Dummy" has no love story, and "Seven Keys to Baldpate" has but a slight thread of sentimental interest. "The Dummy," by the way, is booked for a return to Washington in the fall.

William A. Brady came home from Europe on Friday. He was a passenger on board the Lusitania, with Mrs. Brady (Grace George), and their son, "Bill" Brady.

Marguerite Leslie, who played Henriette in "The Secret," last season, will be engaged to play feminine leads in the autumn production at the Drury Lane, London. She will return to New York when the play is withdrawn to make way for the annual Drury Lane Christmas pantomime.

Ladies will be welcomed this afternoon to the scoreboard reproduction of "The Marriage of Kitty," which will be given free in the dance pavilion at Glen Echo Park.

"Too Many Cooks," after having been played nearly 200 times in New York, will have runs of at least ten weeks each in Chicago, Boston, and Philadelphia. The five companies which are touring the various sections of the United States and Canada in this comedy have nearly completed their rehearsals, and will be personally surveyed by Mr. Brady next week.

Frank Keenan, having closed his vaudeville tour is engaged with the author in putting the finishing touches to a drama in which he is to be interested in the fall. It bears the rather unusual title of "An Irish Indian." The theme is domestic.

Joseph and Frederick Santley this fall will each head an organization in Philip Bartholomae's musical comedy, "When Dreams Come True." Both shows will make extended Western tours. Shortly after the holidays Joseph will be seen in Chicago in a new play and in April Frederick will sail for London to appear in "When Dreams Come True."

Elsie Riser will be in the cast at the Columbia Theater this week for the first time since the opening week of the season.

Montague Love, who has registered a distinct personal success in the London production of "Grumpy," in which Cyril Maude is duplicating his American hit, will be a member of Frances Starr's company when she goes on tour next fall in "The Secret." Mr. Love sails for New York September 15 in order to begin rehearsals for "The Secret."

The selection of plays at Poll Theater this summer has made necessary on frequent occasions the services of a cook. The first of the "culinary dramas" was "The Woman," in which a restaurant scene in the last act required the manufacture of hot cakes on the stage. In this week's production, "The Man from Mexico," audiences will be initiated into

the mysteries of frijoles and hot tamales, two dishes that are featured in the banquet scene in the last act of the comedy.

Many of the Capital's dancers have entered the dancing contest to be held at the Echo Park on Thursday and Friday evenings. Among those from Washington are Mr. William G. Hammett and Miss Katherine Jones, Mr. Malcolm Hale and Miss Gertrude Smith, Mr. J. Hohman and Miss Mary Morgan, Mr. A. J. Gill and Miss Gertrude Doyle, Mr. George M. Dorsey and Miss Jennie G. Sawyer, Mr. Dewey T. Chauncey and Miss Ryder.

The complete company to open the regular season of William A. Brady's playhouse, New York, in the comedy, "Sylvia Runs Away," consists of Alice Brady, Geraldine O'Brien, Ned A. Sparks, Elmer Booth, Sidney Macoy, Lowell Sherman, Howard Pell Trenton, Albert Moore, Charles Lothian, Charles Homer, and Tom McMahon.

Al Jolson returned to New York last week aboard the Vaterland. He will be featured in a new production, which will open in Philadelphia October 6.

Jessie Glendinning will play the leading feminine role this week in "The Senator," while Miss Bernard will have one of the several excellent parts to be found in the comedy.

Marie Tempest is to return to us next season. The Messrs. Shubert have made an arrangement to have the gifted actress play next season under their management in a comedy by George Shaw.

Beginning August 10, Holbrook Blinn, who has just returned from Europe, will open with his company of Princess Theater Players at the Columbia Theater in San Francisco for a special four weeks' invitation engagement. He will play the Princess production in repertoire.

Clare Weldon returns to New York next week to begin rehearsals in "The Dummy," in which she is to play Rose Hart, the role originated by Ada Dwyer.

Klaw & Erlanger have engaged Bertha Kalich for the part of Yvetta in Eugene Brieux's play, "The Judge's Robe," which they will produce in the autumn.

Rene Detling, who until last fall was a stranger to the stage except for appearances in concert, this season will sing the role of Juliska in Savigne's production of the opera "Sari." Miss Detling is a daughter of D. A. Detling, assistant city auditor of Akron, Ohio. She received a musical training in Cleveland, and also took a dramatic course with a view to the stage. She sang in a church choir in Akron and for two years filled concert engagements in the Middle West. Last autumn she decided to try for the stage. She was assigned to a minor part in "Sari," then in its New York run, and was appointed understudy to Julia. She spent several hours each week with a vocal teacher and studied dramatic reading. She continued the training all last season, and has kept it up this summer. Her reward was the prima donna role.

Robert Mantell's season in classic plays under the direction of William A. Brady is to open in Atlantic City early in October. The tour thence proceeds to the principal cities of Canada, New England, and the Middle West. Mr. Mantell will not visit the Pacific Coast this season.

Early in the season Messrs. Shubert will produce "The Lone Wolf," by Louis Rance. Under the same name the story ran in the March number of Munsey's Magazine. The central figure is a thief who is so clever that police and thieves alike unite to bring about his downfall.

Helen Lowell, who was last seen on the stage in "Kiss Me Quick," is again appearing under the management of the Shuberts, playing an important role in "Apartment 12-K."

Alice Brady, who has been playing with the stock company at Dayton, Ohio, returns to New York this week to make ready for interpreting the principal role in "Sylvia Runs Away" at the early opening of the regular season of William A. Brady's Playhouse.

Olga Netherole is arranging for a farewell tour of America, opening in September with a repertoire of fourteen plays under her own management. "Mary Magdalen" and "Sister Beatrice" are included in the repertoire.

"America Too Crude for High Comedy"—Henry Arthur Jones

Henry Arthur Jones, the well-known English dramatist, author of "The Hypocrites," "The Evangelist," "Dolly Forming Herself," "The Opus," and "Mary Goes First," has been visiting New York.

Mr. Jones is not a stranger to this country and was awarded an honorary M. A. by Harvard University a few years ago.

In an interview he stated that what is wrong with our theater today is an excess of ideas, of didactic purpose, of wish to drive home a serious moral. He pleads for more genuine "plays," built around a dramatic human situation. In a word, what we need is more high comedy, that elusive and yet apparently easy type of piece at which Mr. Jones is himself such a master.

In this connection there is considerable interest in Clayton Hamilton's preface to "Mary Goes First" (Mr. Jones' latest success, recently issued by Doubleday, Page & Co. in the Drama League series of plays). Mr. Hamilton writes of "high comedy," of which "Mary Goes First" is an example.

"High comedy," says Mr. Hamilton, "requires for its inspiration a special tradition that has been handed down for centuries. It has frequently been said that it takes three generations to make a gentleman, but it takes more than three to develop a comedy of manners."

"Manners do not become a theme for satire until they have been crystallized into a code, and to laugh politely at a playwright must have an aristocracy to laugh at."

"The spirit of our people is inexorably opposed to the very idea of an aristocracy of birth; we cannot have an aristocracy of wealth, since the phrase itself presents an irresolvable contradiction in terms, and we have hardly yet attained to the development of an aristocracy of culture."

"To all intents and purposes, the United States is still a country, without an upper class, and the chaos of our social system prevents the possibility of social satire in our native drama. As Mr. Walter Pritchard Eaton has pitifully remarked, most of our American comedies must be classed as comedies of bad manners. We laugh uproariously at impertinence on our stage because we have not yet learned to laugh delicately at politeness. We are amused at the eccentricities of bad behavior because we have not yet learned to be amused at the eccentricities of good behavior."

"High comedy is the last of all dramatic types to be established in the art of any nation, and until we have had time to develop a native comedy of manners we must content ourselves with an

appreciation of the social satire of our somewhat older cousins overseas. In this particular domain of art America is still a province of Great Britain."

David Blapham was honored a short time ago when his alma mater, Haverford College, Philadelphia, conferred upon him the honorary degree of doctor of laws (LL. D.). The eminent barytone will, it is expected, be seen in vaudeville again next season.

AMUSEMENTS.

Columbia THEATER

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